

# **Intertextuality As a Tool To Identify Early Malay Cult Films**

**By**

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## **Introduction**

This paper aims to discuss intertextuality theory as a conceptual framework to analyze Mat Raship's films as the earliest Malay cult film in Malaysian cinema. Janconvish stated cult film as a certain type of film driven out from the mainstream cinema<sup>1</sup>. A film gains its status as cult film from their fans, an active celebration<sup>2</sup>. The first zombie film directed by George A. Romero in 1968 entitled *The Night of the Living Dead* is the best example on defining the cult fans and the celebration<sup>3</sup>. Before the film screening, Romero "was asked about the ideological implications of his work" but somehow, he was asked by the audiences to stop the discussion and leave the stage so that they can enjoy 'good parts' of the film<sup>4</sup>.

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<sup>1</sup> Mark Jancovich, "Cult Fictions: Cult Movies, Subcultural Capital and the Production of Cultural Distinctions" (2002) quoted in Ernest Mathjis and Xavier Mendik, trans., *The Cult Film Reader*. (New York: Open University Press, 2008), 159.

<sup>2</sup> Ernest Mathjis and Xavier Mendik, trans., *The Cult Film Reader*. (New York: Open University Press, 2008), 4-6.

<sup>3</sup> Umberto Eco, "Cassablanca: Cult Movies and Intertextual Collage" (1986) quoted in Ernest Mathjis and Xavier Mendik, trans., *The Cult Film Reader*. (New York: Open University Press, 2008), 81.

<sup>4</sup> Ibid.